

EXPLANATORY NOTES

ABBREVIATIONS

Correspondence	Sir H. Williams (ed.), <i>The Correspondence of Jonathan Swift</i> (see p. xxiii).
ODEP ³	<i>The Oxford Dictionary of English Proverbs</i> , 3rd edn., revised by F. P. Wilson (Oxford, 1970).
SL	George Faulkner's <i>Sale Catalogue of Swift's Library</i> , 1745; reprinted in Sir H. Williams, <i>Dean Swift's Library</i> (Cambridge, 1932).
Teerink	H. Teerink, revised by A. H. Scouten, <i>A Bibliography of the Writings of Jonathan Swift</i> (see p. xxiii).

A TALE OF A TUB

1. *Diu multumque desideratum*. 'Deeply desired for a long time.'

Basima eacabasa . . . camelanthi. Iren. Lib.1. C.18. Based on 'certain Hebrew words', mumbo-jumbo used by the Marcosian heretics, 'the more thoroughly to bewilder those who are being initiated' according to the second-century father, Irenaeus, attacking Gnosticism in his work *A Refutation and Overthrowing of Knowledge falsely so called*, commonly entitled *Adversus Haereses*; Swift made an abstract of Irenaeus in 1697 (Guthkelch, p. lvi).

Juvatque novos . . . tempora Musæ. 'It is a delight to gather fresh flowers and to seek a noble garland for my head from a source which the Muses never before used to deck the brow of any man': Lucretius. *De Rerum Natura*, i. 928-31.

Terra Australis incognita. 'The unknown southern land [near Australia].' treatises written expressly against it. William King, *Some Remarks on the Tale of a Tub* (1704) see p. 182; William Wotton, *Observations upon the Tale of a Tub*; see p. 186 for the text of the *Observations* [part].

2. *a late discourse*. [? Francis Gastrell], *The Principles of Deism truly represented and set in a clear Light, in two Dialogues between a Sceptic and a Deist* (1708).
3. *nondum tibi defuit hostis*. 'You have never yet been in want of an enemy': Lucan, *De Bello Civili*, i. 29.

the weightiest men in the weightiest stations. Traditionally taken to refer to Dr John Sharp, Archbishop of York.

another book . . . Letter of Enthusiasm. Anthony Ashley Cooper, 3rd Earl of Shaftesbury, *A Letter concerning Enthusiasm* (1708).

the tritest maxim in the world. The worst is the best corrupted.

4. *L'Estrange.* Sir Roger L'Estrange.

Dryden . . . in one of his prefaces. The lengthy *Discourse concerning the Original and Progress of Satire* (1693); reprinted in G. Watson (ed.), *Dryden's Critical Essays*, ii (1963).

the number Three . . . a dangerous meaning. Some shadow-boxing by Swift, to defend himself from charges of meddling with the doctrine of the Trinity; *four* was the 'perfect number', cabbalistically powerful as the *tetragrammaton*, the four letter word for God, such as JeHoVaH.

Eachard . . . the Contempt of the Clergy. The Revd John Eachard (d. 1697), *The Grounds and Occasions of the Contempt of the Clergy and Religion Enquired into* (1670), provoked several violent replies, answered by Eachard the following year.

5. *Marvell's Answer . . . Orrery's Remarks.* Samuel Parker (later Bishop of Oxford), *A Discourse of Ecclesiastical Polity* (1670), strongly attacked toleration; it was part of the occasion of Andrew Marvell's answer to attacks on Nonconformists, *The Rehearsal Transpros'd*, i and ii (1672 and 1673) . . . The 'Remarks' on Bentley's *Dissertation on Phalaris* were by Charles Boyle; see p. xv.

one . . . first . . . as from an unknown hand. Dr William King's *Remarks.*

person of a graver character. The Revd William Wotton.

a certain great man. Sir William Temple.

6. *Porsenna's case, idem trecenti juravimus.* 'Three hundred of us have sworn the same oath': Lucius Annaeus Florus (second century AD), *Epitome* [of the Wars in Roman History to Augustus], i. 10. 6. This is Gaius Mucius Scaevola's answer to the Etruscan Porsenna, whom he had failed to murder and before whom as a captive he thrust his hand in the fire to show his contempt for pain.

another antagonist. Richard Bentley.

a Letter of . . . Buckingham. George Villiers (1628–87), 2nd Duke of Buckingham, 'To Mr. Clifford on his Humane-Reason'.

Peter's banter . . . his Alsatia phrase. Swift assigns the currency of one of his most hated, cant words to a district between Fleet Street and the Thames, where a legal sanctuary for debtors and criminals was abolished in 1697.

7. *Combat des Livres.* [Battle of the Books] François de Callières, *Histoire Poétique de la Guerre nouvellement déclarée entre les Anciens et les Modernes* [Poetical Account of the War newly declared between the Ancients and the Moderns] (1688).

the answerer and his friend. Wotton and Bentley.

8. *Minnellius or Farnaby.* Jan Minell (c. 1625–83), Dutch scholar and editor of

Latin school texts; Thomas Farnaby (c.1577–1647), grammarian and schoolmaster.

optat . . . piger. Using an older editorial lack of punctuation, Swift makes the classical commonplace *optat ephippia bos, piger optat arare caballus* read 'The lazy ox longs for the horse's trappings, [the horse yearns to plough]' (Horace, *Epistles*, 1. xiv. 43).

that the author is dead. Wotton in his *Observations* hinted at Temple as the author of the *Tale*: see p. 190.

the publishers. The editors; the modern *publisher* was indicated by 'bookseller'.

put it into the bookseller's preface. See note to p. 1 (1).

9. the bullies in White-Friars. See note to p. 6 (4).

a farce and a ladle . . . impedimenta literarum. 'What should be great you turn to farce: | I wish the Ladle in your A[rse].' Matthew Prior, *The Ladle* [reminiscent of Swift's poem *Baucis and Philemon*] (1703), 139–40 . . . 'Pieces of literary baggage'.

10. *some explanatory notes*. The first four editions of *A Tale* have a series of marginal notes, all part of the joking and certainly placed there by Swift. A further series of footnotes was added in the fifth edition of 1710 (see p. 201), and also separately printed as a set in *An Apology for the Tale of a Tub. With Explanatory Notes by W. W[ot]t[o]n, B.D. and Others* (1711), for the convenience of owners of earlier editions. Swift was also certainly responsible for this second series of notes, which offers a 'commentary' on *A Tale*, and (using material from Wotton's hostile criticism of the book) satirizes the critic as 'the learned commentator' (see p. 34, n. †).

a prostitute bookseller . . . a foolish paper. *A Complete Key to the Tale of a Tub: with some Account of the Authors, and the Occasion and Design of writing it, and Mr. Wotton's Remarks examined* (1710), published by Edmund Curll; reprinted in Guthkelch, 329–48 (see pp. 198, 200).

The gentleman who gave the copy. 'Ralph Noden, Esq; of the Middle Temple': Curll's manuscript note in a copy of the *Key* in the British Library C. 28. b. 11).

11. *a maxim . . . title to the first*. Perhaps Themistocles after the defeat of Xerxes.
12. *your enemies . . . brought to light*. Somers was impeached in 1701 but acquitted.

a late reign. King William III died 8 March 1702.

13. *formerly used to tedious harangues*. In the Commons, when he was a Crown law officer; and in the Lords, when he presided as Lord Chancellor.
in his preface. p. 18.

Boccalini . . . Troiano Boccalini (1556–1613), some of whose journalistic

pieces, *Ragguaglia di Parnaso*, appeared as *Advertisements from Parnassus . . . Newly done into English, and adapted to the present Times by N.N.*, 3 vols. (1704), part of a spate of free paraphrases and adaptations that occupied Grub Street at this period.

14. *Marcosian Heretics*. From Marcus, second-century Gnostic teacher.
the person. Time, Posterity's 'tutor'.
15. *maitre de palais*. i.e. *maire du palais*: see *Glossary*.
Moloch. In the Old Testament, a divinity who required the sacrifice of children by fire (Jeremiah 32: 35).
16. *the laurel*. Renown in poetry, or the royal office of poet laureate.
posted fresh upon all gates and corners of streets. Books were advertised by pasting up their title-pages.
memorial of them . . . to be found. Phrases reminiscent of the Bible: cf. Deuteronomy 22: 26; Psalm 9: 6.
there is a large cloud near the horizon . . . and topography of them. Striking reminiscences of Shakespeare's *Antony and Cleopatra*, IV. xii. 1-10.
17. *Dryden, whose translation of Virgil*. Dryden's folio appeared in July 1697; with its subscriptions, dedications, engravings, it was a publisher's 'event', enough to attract Swift's satire; he also had political and religious animosities to fuel his bad feeling towards the old poet.
B[en]tl[e]y . . . Wo[o]tt[o]n. Richard Bentley and William Wotton are obvious members of this group, because of their anti-Temple writing in the Ancients v. Moderns controversy (see pp. xiv-xv): Bentley's 'near a thousand pages' is his enlarged *Dissertation* (1699) on Phalaris; Wotton's 'good sizeable volume' is his *Reflections* (1697): see pp. 169 and 162.
a friend of your governor. Sir William Temple, who reveres the Ancients.
18. *a Grand Committee*. In Parliament, a committee of the whole House, or one of the four standing committees of the Commons.
Hobbes's Leviathan. Thomas Hobbes, *Leviathan: or, The Matter, Form and Power of a Common-Wealth, Ecclesiastical and Civil*, was first printed in 1651; it expounded a theory of society rooted in materialism, and its anti-traditional doctrine that all laws are framed by man made Hobbes one of the most controversial thinkers of the age.
given to rotation. Discussed in the London political club, The Rota, which met in the 1650s.
the ship in danger . . . its old antitype, the Commonwealth. An antitype is what is shadowed forth or represented by a symbol or *type*; the image is from printing, or impressing with a die.
19. *the Spelling School*. Swift was a stickler for what he understood as the propriety of spelling.

insigne . . . alio. 'Something extraordinary, new, [. . .] unspoken by another voice': Horace, *Odes*, III. xxv. 7–8.

20. *fixed this mercury*. An alchemical phrase, to render mercury solid by combination with some other substance; *mercury* is also a sparkling wit.
the very newest . . . refiners. The Moderns; *refiners* has also an alchemical meaning, but is wider; cf. Temple, 'Of Poetry', ' . . . reasoners upon government . . . refiners in politics . . . refined luxurists'.

21. *The tax upon paper*. A sales tax of £17.10s. per cent on the value of paper, vellum, and parchment, imposed in 1697.

Leicester-Fields. Now Leicester Square in London.

22. *the first monarch of this island . . . thistles in their stead*. James VI of Scotland by the Union of the Crowns became the first king of 'Great Britain'. He was attacked for appointing Scotsmen to English offices and dignities. The Scottish Order of the Thistle was revived by Queen Anne in 1703.

23. *all pork . . . *Plutarch*. Plutarch, *Life of Titus Quinctius Flaminius*, gives an early version of a common story. A parsimonious host wishes to make an impression; a rich meal is served in which each course has the same base, pork; but however delicately flavoured, the guest finally realizes that it is 'all pork'.

24. *Vide Xenophon*. Xenophon (c.428–c.354 BC) was formerly credited with a pamphlet, *The Constitution of Athens* (c.431).

C[le]on . . . Hyperbolus. Cleon and Hyperbolus, two Athenian demagogues, referred to by Aristophanes, *Clouds*, 549–51.

all are gone astray . . . not one. Psalm 14:3.

Astræa. The goddess of Justice who lived on earth in the Golden Age.

splendida bilis. 'Glittering [black] bile'; Horace, *Satires*, II. iii. 141; the ancients supposed it to be a cause of madness.

Covent Garden. Theatre and fashionable red-light district in London.

White-Hall. A London royal palace, centre of the Court and Government offices; the buildings were burned down 4 January 1698.

Inns of Court . . . city. In London: one of the lawyers' centres . . . the financial and commercial district.

25. *A Panegyric upon the World . . . A Modest Defence . . .* Two of 'the Author's' treatises; see p. 1.

Evadere . . . labor est. Virgil, *Aeneid*, vi. 128–9: the translation is from Dryden's *Virgil*.

edifices in the air. Intellectual systems.

Socrates . . . in a basket. In Aristophanes, *Clouds*.

26. *the ladder*. The last standing place of those about to be hanged ('turned off'): often used for addressing the crowd of spectators.

senes . . . recedant. 'So that when they are old, they may withdraw into untroubled leisure': Horace, *Satires*, I. i. 31.

27. *sylva Caledonia*. The Caledonian forest: the austere Calvinist Kirk of Scotland, like many of the 'dissenting' groups in England, emphasized preaching.

the only uncovered vessel . . . human ears. Puritans kept their hats on in church as a protest against ritual. Their emphasis on the individuality of Christian witness made prominent use of the text ' . . . [Saul of Tarsus] is a chosen vessel unto me . . . ' (Acts 9: 15). English religious and political dissidents in the earlier seventeenth century were sometimes punished by mutilating their ears.

publication of these speeches. From 1698 to 1719 Paul Lorraine, the Ordinary [chaplain] of Newgate prison, organized a lucrative flow of 'last dying speeches and confessions', published in folio sheets.

28. *Corpoream quoque . . . impellere sensus*. 'For we must confess that voice and sound also are corporeal since they can affect our senses'; Lucretius, *De Rerum Natura*, iv. 526–7; the translation offered in the footnote is Thomas Creech's (1682).

our modern saints. 'Saint' and 'sanctified' in New Testament use are applied to the elect under the New Covenant, i.e. members of the Christian Church: e.g. 1 Corinthians 1: 2; sixteenth- and seventeenth-century 'covenanted' groups applied the term to themselves, and the ironical use that Swift employs became common among their Anglican opponents.

29. *perorare with a song*. Conclude with the psalm customarily sung at the gallows.

Grub-Street. North of London Wall; symbolically the centre of all literary hacks and catch-penny writers. Swift was its great topologist and toponymist.

Gresham. Gresham College in Broad Street, a City foundation, was the meeting place of the Royal Society from 1660 until 1710.

30. *prodigals . . . their husks and their harlots*. The Royal Society's empty investigations as 'husks', which formed the diet of the prodigal son after he had wasted his substance on the 'harlots' of riotous living (Luke 15): the latter part of the allusion is relevant at this time in the aftermath of Jeremy Collier's *Short View of the Immorality and Profaneness of the Stage* (1698).

31. *Pythagoras, Æsop, Socrates*. All traditionally ugly men.

History of Reynard the Fox. A group of beast stories which from medieval times were loaded with political and social satire.

Tom Thumb . . . Dr. Faustus . . . Whittington and his Cat . . . the Wise Men of Gotham. All chap-book subjects: *The Hind and Panther*—Dryden's allegorical poem, published 1687, defending the Roman Catholic Church to which he had been converted; *Tommy Potts*—a broadside ballad, *The*

Lovers' Quarrel, about fair Rosamund of Scotland, whose love was won by 'the Valour of Tommy Potts'. The critique assigned to each title mocks a different 'corruption' of learning.

The paragraph on *Dr. Faustus* is appropriately one of the places where joking about alchemy surfaces in the book. *Artephius*—the half-legendary author of a hermetic text, *Clavis Majoris Sapientiae* [The Key to the Greater Wisdom], who is supposed to have reached his great age by taking his own elixir: *adeptus*—adept, the alchemical code-word for an initiate in the study; *reincrudation*—chemical reduction, but also given mystical meaning; *via humida*—the humid or watery path, a chemical process involving water or a liquid; *the male and female dragon*—symbolic terms in alchemy for sulphur and mercury, using favourite sexual and organic analogies.

The paragraph on *Dick Whittington* calls to mind the traditional rabbinical study of the Talmud ('doctrine'); this collection of texts sets out the Jewish law as it crystallized, after centuries of oral transmission, into the Hebrew Mishnah ('learning'), finally codified at the end of the second century AD by rabbi Juda Ha-Nasi, accompanied by the Aramaic *Gemarah* ('commentary').

The paragraph on *The Wise Men of Gotham* flirts with the Ancients and Moderns controversy (see p. xiii).

32. *meal-tubs*. A meal-tub, named in evidence as the hiding-place of treasonable papers, gave its name to one of the factitious 'conspiracies' of 1679, peripheral to the main Popish Plot.

33. *conscience void of offence [towards God and towards Men]*. Acts 24: 16.

Dryden . . . a multiplicity of godfathers. Dryden in his translation of Virgil dedicated the *Eclogues*, the *Georgics* and the *Aeneid* to three separate noblemen, and the hundred full-page engravings each bore the name and the arms of a top-rate subscriber, including Temple's sister, Martha, Lady Giffard.

34. *Garments of the Israelites*. Deuteronomy 8: 4.

Lambin. Denys Lambin, French scholar (1516–72), ed. Cicero's works (Strasburg, 1581) (*SL* 402) and ed. Plautus (Paris, 1576) (*SL* 593).

the first seven years. i.e. seven centuries of the Christian era.

35. *Locket's*. Adam Locket's fashionable eating-house at Charing Cross.

36. *Jupiter Capitolinus*. In 390 BC the sacred geese in the Roman temple of Jupiter on the Capitol gave the alarm as a party of invading Gauls silently entered the citadel.

Hell. Where the tailor throws his scraps of cloth.

deus minorum gentium. 'A god of the lesser nations' (the *goyim*).

that creature. A louse, 'cracked' as the renovating tailor smoothed a seam.

primum mobile. 'The first moving heaven' (in the medieval cosmography).

37. *ex traduce*. 'Transmitted by propagation'; theologians disputed whether the soul was derived from the parents like the body (traduction), or whether a new soul was created at each birth.
in them we live . . . being. Acts 17: 28.
all in all. Corinthians 15: 28.
all in every part. 'Anaxagoras . . . asserts that there is in everything a mixture of everything': Lucretius, *De Rerum Natura*, i. 874.
vein and race. Two words used excessively by Sir William Temple; *race* is an adaptation of a French word, which ' . . . applied to wines, in its primitive sense, means the flavour of the soil' (Johnson, 'Life of Thomson', who notes Temple's use of the term in 'An Essay upon the Ancient and Modern Learning').
38. *shoulder-knots*. A French mode which became fashionable in the 1670s.
ruelles. A lady at this time admitted visitors of a morning to the ruelle, or space between her bed and the wall; hence, a levee, or a boudoir generally.
sculler. A boat propelled by one man, thus cheaper and less fashionable than oars, i.e. a boat with two rowers.
the Rose. A tavern at the Drury Lane (theatre) end of Russell Street.
temper. Compromise, adjustment.
39. *jure paterno*. 'By paternal law'; cf. the *jure divino* ('by divine law') by which the exiled James II was still said to be king.
40. *altum silentium*. 'Deep silence': Virgil, *Aeneid*, x, 63.
circumstantial. Unimportant.
aliquo . . . adhærere. 'In some manner inhere in the essence.'
Aristotelis . . . Interpretatione. There is no specific work by Aristotle called *Dialectica* (Logic); this represents some college collection of pieces translated into Latin: *De Interpretatione* is a straightforward piece, probably by Aristotle, on the relation of thought to language.
conceditur . . . negatur. A formula of scholastic disputation: 'I agree. But, if the same thing be affirmed of the nuncupatory, I deny it.'
41. *a codicil annexed*. The Apocrypha:
written by a dog-keeper. Tobit 5: 16; 11: 4.
42. *Edinburgh streets in a morning*. In the apartments of Edinburgh's multi-storeyed 'lands', after 10 p.m. the filth collected by each householder was by custom emptied from the windows into the street, nominally to be collected at 7 a.m. the next morning by the inadequate force of street cleaners.
Momus . . . Hybris . . . Zoilus . . . Tigellius. For *Momus*, 'the patron of the Moderns', and the descent of criticism, see p. 115 above and *ibid.*, n. (1).

Hybris, in Greek 'insolence, violence coming from pride in strength', hence pride personified; *Zoilus*, fourth-century BC. Cynic philosopher of Amphipolis, notorious for his bad-tempered attacks on Homer; *Tigellius* was an ungenerous critic of Horace (*Satires*, I. ii. 3); for *Perrault* see p. 18 and *ibid.*, n. (5), and p. 152

As Hercules most generously did. Hercules, mortally sick by the poison on the shirt of Nessus which his credulous wife Deianira had given him to regain his love, committed suicide on Mt. Oeta and was elevated to heaven by Jupiter.

45. *the proper employment of a . . . critic.* There follows a parody of the exploits and labours of Hercules: he killed Cacus, a fire-breathing monster living on the Palatine Hill; he killed the Hydra; cleaned out the Augean stables; and exterminated the carnivorous birds of prey that infested the shores of Lake Stymphalis in Arcadia.

46. *noble moderns . . . volumes I turn . . . over . . .* 'For yourselves, turn over the Greek models in your hands night and day': Horace, *Epistle to the Pisos* [*Art of Poetry*], 269.

Pausanias is of opinion. Greek geographer c.AD 150; the reference is to his *Description of Greece*, ii. 38.

47. *Herodotus.* c.480–c.425 BC: *Histories*, iv. 191.

Ctesias yet refines. A Greek from Coridos (*fl.* late fifth century BC), a doctor at the Persian court; Swift cites a work on India as found in a compilation of extracts from Greek and Latin prose works, the *Bibliotheca* of Photius, ninth-century patriarch of Constantinople, of which work he possessed an edition (Rouen, 1653) in folio, *SL* 104.

our Scythian ancestors. Temple, *Introduction to the History of England*, believed they came from Norway and were the ancestors of the Scots.

Diodorus . . . ventures. Apparently not. Guthkelch, 99 n., suggests that 'Dio (dorus)' is a mistake for 'Dic (aearchus)' (Greek miscellaneous writer, *fl.* c.300 BC), fr. 60, who mentions a plant on Pelion the shade of which, when it flowered, killed those who slept under it.

Lucretius gives exactly the same relation. 'And on the great peaks of Helicon there is a tree which generally kills men by the foul smell of the blossom': vi. 786–7. The verse translation at n. § is by Creech. Swift probably substituted *retro* ('on the back-side') for Lucretius's *tetro* ('foul') intentionally.

Ctesias . . . these remarkable words. See note to p. 45 (2).

48. *Terence makes . . . mention . . . malevoli.* Prologues to his comedies *Andria*, *Heautontimorumenos*, and *Adelphi* . . . 'spiteful people'.

like Themistocles and his company. Plutarch, *Themistocles*, 2: 'When, therefore, he was laughed at, long after, in company where free scope was given to

raillery . . . he was obliged to answer . . . : “ ’Tis true I never learned how to tune a harp, or play upon a lute, but I know how to raise a small and inconsiderable city [Athens] to glory and greatness” (trans. J. and W. Langhorne).

composition of a man. ‘Nine tailors made a man’: proverbial (ODEP³, 567).

49. *sine mercurio*. Without mercury: cf. p. 20 and *ibid.*, n. (1).

Terra Australis Incognita. See p. 1, below and *ibid.*, n. (4).

51. *sovereign remedy for the worms*. . . This paragraph (with p. 109) calls to mind contemporary patent medicine advertisements.

repeating poets. Who give readings of their own verse.

office of insurance . . . damage by fire. Indulgences were issued to protect against Hell Fire, just as the recently founded insurance offices (e.g. the Friendly Society itself) issued insurance policies to cover damage by fire.

52. *powder pimperlum-pimp*. *Poudre de perlimpinpin*; a quack medicine, thence an ironical phrase for the magic ingredient, the universal remedy.

53. *bulls of Colchos*. Before he could carry off the Golden Fleece from Colchis, Jason had to yoke a pair of fire-breathing bulls to sow the dragon’s teeth.

the metal of their feet . . . sunk into common lead. A papal bull takes its name from the *bulla* or lead seal, depicting SS Peter and Paul with the Pope’s name, attached to the bottom of the document.

Varias inducere plumas . . . Atrum desinit in piscem. ‘To insert many coloured feathers’ . . . ‘turns into a black fish’: Horace, *Epistle to the Pisos* [*Ars Poetica*], 2–4, laughs at the licence of imagination in a painting of a grotesque figure made up of a human head, horse’s neck, feathered limbs, and fish’s tail. The less formal papal *brief* (letter) was sealed in red wax with the Pope’s personal seal depicting St Peter fishing.

appetitus sensibilis. Or *sensitivus*: in Thomas Aquinas’s system the natural ‘appetite’ or inclination towards a particular form of behaviour with which all sensitive life is endued; in addition, man possesses a rational or intellectual ‘appetite’, the will.

pulveris exigui jactu. ‘By the scattering of a little dust these passionate turmoils, these fierce contests [of bees] are borne down and quieted’: Virgil, *Georgics*, iv. 87.

54. *bull-beggars*. The connection of this word for spectres or bug-bears with papal bulls was common.

the north-west. Cf. p. 26.

most humble | man’s man. The opening formula of a bull named the Pope as *servus servorum dei*, ‘servant of the servants of God’.

tax cameræ apostolicæ. The apostolic *Camera* was the papal treasury, and the ‘tax’ was the fee for engrossing and expediting a papal writing.

verè adepti. 'Truly adepts, initiates'; this phrase introduces more alchemical references: *arcana*, 'the operation', sons of [the] art'.

58. *Chinese waggons*. '... where Chinese drive | With sails and wind their canie waggons light': Milton, *Paradise Lost*, iii. 438–9.

59. *Quemvis perferre laborem . . . vigilare serenas*. Addressing Gaius Memmius, Lucretius says that '[the delight I hope to draw from our enjoyable friendship] persuades me to endure many labours and makes me keep awake through the nights of stillness': *De Rerum Natura*, i. 141–2.

a very strange, new, and important discovery . . . A satirical mishandling of a maxim of classical critical theory: Horace, *Epistle to the Pisos* [*Ars Poetica*], 343–4: 'He gains every vote who mixes the pleasant and profitable, delighting and instructing the reader at the same time.'

60. *fastidiousity, amorphity, and oscitation*. Fastidiousness, shapelessness, and yawning; the first and second of these pedantic word-forms seem to have been used first by Swift (*OED*).

whether there have been ever any ancients or no. Bentley had 'annihilated' Phalaris as a letter-writer, as well as Aesop: but there is also the paradox that the Moderns are the true Ancients; see note to p. 110.

O. Brazile. Or *Hy-Brazil*: an imaginary island to the west of Ireland.

Painters' Wives Island. The earliest mention of this in print seems to be Walter Raleigh, *History of the World* (1614), i, cap. 23, sect. 4: 'while the fellow drew that map, his wife sitting by, desired him to put in one country for her . . .'

balneo Mariæ . . . Q.S. A *bain-marie* or kitchen steamer . . . *quantum sufficit* ('as much as is needed': in cooking or medicine).

sordes . . . caput mortuum. 'Dregs . . . the residue after distillation' (pictographically represented in alchemical texts by a skull).

Catholic. Universally applicable or effective (medical and Rosicrucian).

medullas, excerpta quædams, florilegias. Marrows or piths, certain extracts, anthologies (collections of flowers, garlands), all in Swift's opinion examples of the Moderns' superficial drive to acquire knowledge without labour, thinking, or serious study. The 'reader's digest' was a characteristic of two contemporary developments, a popular audience and a literary market.

61. *Homerus omnes . . .* 'Homer covered all human topics in his poem': Xenophon (c.427–c.354 BC), *Symposium*, iv. 6.

cabalist. Specifically, a student of the cabbala ('what is received'), the mystical tradition of interpreting the Jewish Scriptures; this has a strong likeness to Gnostic teaching: more generally, one skilled in secret meaning.

opus magnum. The 'great work' in alchemy, the transmutation of base metals into gold.

Sendivogius, Behmen, or Anthroposophia Theomagica. Michael Sędziwoj (b. Poland 1566, d. Silesia 1636), alchemist and metallurgist, author of an often-printed alchemical treatise, *De Lapide Philosophorum* [*On the Philosophers' Stone*], 1604, as well as a dialogue on mercury and a tractate on sulphur; his hermetic teaching was influenced by Paracelsus. Jacob Boehme (1575–1625), German theologian, mystic, and prophet; all his writings were made available in English in the mid-seventeenth century. Thomas Vaughan, *Anthroposophia Theomagica* (1650); see p. 149.

the answer to it writ by the learned Dr. Henry More. Henry More (1614–87), the Cambridge Platonist, published two replies to Vaughan (1650).

sphæra pyroplastica. 'Fire-globe' or 'sphere of fire', a term peculiar to Thomas Vaughan in his recipe for the universal medicine, and related to the mysterious 'third principle' of Boehme.

vix crederem . . . vocem. 'I should find it difficult to believe that this author ever heard of fire': cf. preceding note.

62. *these last three years*. Wotton's *Reflections* first appeared in 1694.

political wagering. In 1708 an Act was passed penalizing laying bets on the outcome of events relating to the war with France.

63. *proceed critics and wits by reading nothing else*. See p. 71.

64. *zeal . . . the most significant word*. The biblical word was of some standing as a pejorative characterization of religious feeling held to be too unrestrained and probably hypocritical: cf. Ben Jonson's Puritan, Zeal-of-the-Land Busy, in *Bartholomew Fair* (1614).

68. *Exchange-women*. The Royal Exchange on the north of Cornhill and the New Exchange in the Strand both had shops, mostly kept by women.

the fox's arguments. When he had lost his tail, in Aesop's fable.

Dutch Jack. Jack of Leyden (Jan Bockleszoon or Beukelsz) became leader of the Anabaptists who took over Münster; the bishop regained the city in 1535 and Jack was put to death by torture.

the sect of Æolists. See Section VIII, p. 72, and note (2).

69. —*Mellaeo . . . Lepore*. Lucretius, *De Rerum Natura*, i. 934: *Mellaeo* should be *Melleo* (honeyed), which would be a false quantity; Lucretius wrote *Musaeo*: 'touching all with the Muse's charm'.

70. *get a thorough insight into the index*. A common accusation against Bentley: see note to p. 120 (3).

the wise man's rule, of regarding the end. Solon's unwelcome advice to Croesus.

like Hercules's oxen by tracing them backwards. The monster Cacus stole some of the cattle of Geryon from Hercules (see note to p. 45), dragging them backwards into his cave to avoid detection.

not at this present . . . matter left in nature to furnish . . . a volume. Cf. ' . . . in

every part of natural and mathematical knowledge . . . the next Age will not find much work of this kind to do' (Wotton, *Reflections upon Ancient and Modern Learning*, 1697 (p. 416).

71. *Ctesiae fragm.* . . . A fragment of Ctesias quoted by Photius (see note to p. 47 (2)).

sed quorum . . . pertingentia. 'But whose genitals were gross and reached to their ankles.'

72. *everlasting chains . . . in a library.* See p. 108 and *ibid.*, n. (1).

The learned Æolists. This section operates in very dangerous territory for Swift and his contemporary readers. See Wotton, *Observations*, p. 188 above. The rhetoric of Swift's own religious expression is public, controlled, reticent; the language of those he attacks, who delighted in extemporary preaching and praying, is personal, emotional, open.

Quod procul . . . gubernans. 'May the Fortune that governs things avert this from us': Lucretius, *De Rerum Natura*, v. 107.

73. *anima mundi.* Thomas Vaughan, *Anthroposophia Theomagica* (quoted by Guthkelch, 150 n. 3), dilates on the 'World Soul', identifying it as 'etherial Nature', a middle Spirit, by means of which man is made subject to the influence of the stars, and 'partly disposed of by the *celestial harmony*'; elsewhere he identifies it as the 'universal spirit of Nature'.

forma informans. 'The form which imparts form', one of the 'distinctions' of a term in the Aristotelian dualism of form and matter employed by the Schoolmen.

the breath of our nostrils. Genesis 2: 7.

three distinct animas. The traditional scholastic threefold division of the vital principle into vegetative (life), sensitive (feeling), rational (reason).

cabalist Bumbustus . . . the four cardinal points. For *cabalist*, see note to p. 61 (3); for *Paracelsus*, see note to p. 114 (5). Made from the four elements, man the *microcosm* had a correspondence with the four cardinal points of the compass of the *macrocosm*, the face with the east, the posteriors with the west.

74. *learning puffeth men up.* 1 Corinthians 8: 1.

the choicest . . . belches . . . through that vehicle. Swift in common with other contemporary satirists plays on the 'twang of the nose' said to be characteristic of popular preaching: see *The Mechanical Operation of the Spirit*, pp. 131ff.

latria. 'divine worship' (Greek).

omnium deorum . . . celebrant. 'They worship the North Wind more than all other gods': Pausanias, *Description of Greece*, viii. xxxvi. 6.

75. Σκοτία. Gr. 'darkness, gloom'; also *Scotia*, 'Scotland'.

Pancirollus. Guido Pancirolli (1523–99), *Rerum Memorabilium jam olim perditarum libri II* (1599); i, arts and discoveries of the ancients now lost; ii, inventions of the moderns (*SL* 457).

ex adytis and penetralibus. ‘From the inner shrines and sanctuaries’: Virgil, *Aeneid*, ii. 297.

77. *Laplanders . . . buy their winds . . . from the same merchants . . . retail them . . . to customers much alike*. They ‘buy’ them from dishonest *shamans* and sell them to merchants (i.e. Puritans and Nonconformists, or perhaps the credulous): ‘This, that we have reported concerning the Laplanders, is by Olaus Magnus, and justly, related of the Finlanders, who . . . sell winds to those merchants that traffic with them’ (John Scheffer, *History of Lapland* (Oxford, 1674), xi. 58).

Delphos. An erroneous form of *Delphi* used in English by Temple (see p. 156), for which he was rebuked by Bentley. The oracle of Apollo answered through the Pythia, a woman in a state of possession.

78. *A certain great prince*. Henry IV of France (1553–1610), assassinated by a Catholic fanatic.

79. *corpora quaeque*. A Lucretian phrase, ‘any bodies’; iv. 1065.

Idque petit . . . gesticque coire. ‘And the body seeks that object by which the mind is wounded in love. He tends to that by which he is struck and desires to unite with it’: Lucretius, *De Rerum Natura*, iv. 1048 and 1055.

[*Cunnus*] *teterrima belli* | *Causa* ——. ‘[A cunt], most dreadful cause of war’: Horace, *Satires*, i. iii. 107.

a mighty king. Louis XIV.

dragoon. The dragonnades in the Cevennes against the Protestant *camisards*, a French ‘enthusiastic’ sect.

80. *academy of modern Bedlam*. Bedlam (originally the priory of Bethlehem), a mental hospital for 150 patients, in 1675 moved into a new building in Moorfields near London Wall, not far from where the Royal Society met (see note to p. 116 (2)).

Apollonius. Of Tyana, *fl.* at the beginning of the Christian era, a sage who held Pythagorean doctrines and was credited with miraculous powers.

clinamina. Lucretius (ii. 292) used *clinamen* (‘inclination’) to render Epicurus’s *parenklisis*, the deviation from the straight path which allowed atoms to collide by chance and create the matter of the world.

Cartesius . . . his romantic system . . . vortex. See p. 114 and *ibid.*, n. (3), and p. 117 and *ibid.*, n. (4).

81. *our hackney-coachmen . . . Est quod gaudeas . . . viderere*. The joke springs from two letters written in May and December 54 BC by Cicero to his young friend C. Trebatius Testa, whom he was recommending to Julius Caesar for employment in the invasion of Britain. (1) ‘. . . enter a [caveat] for

yourself against the tricks of those charioteers in Britain . . .'; (2) 'You have good reason to rejoice in having arrived [in Gaul] where you can appear as a knowledgeable man! Had you gone to Britain as well, I dare say there would have been no greater expert than you in the whole vast island'; Cicero, *Letters to Friends*, vii. 6 and 10.

82. *to cut the feather*. To split hairs, to make a fine distinction.

Jack of Leyden. See note to p. 67 (3).

84. *the films and images that fly off . . . from the superficies of things*. Lucretius, *De Rerum Natura*, iv. 30–2: ' . . . What we call "images" of things, a sort of outer skin perpetually peeling off the surface of objects and flying about this way and that through the air . . .'

85. *one man . . . leaps into a gulf*. Marcus Curtius to save Rome leaped fully armed, on horseback, into the chasm that had opened in the Forum.

another . . . unluckily timing it . . . Empedocles. fl. 450 BC, philosopher and mystagogue, said to have perished on entering the crater of Mt. Etna, either to show he was a god, or out of curiosity.

the elder Brutus. Lucius Junius Brutus, traditional founder of the Roman republic; he was said to have feigned stupidity to avoid the vengeance of the Tarquin kings.

ingenium par negotiis. 'A character equal to its duties': Tacitus, *Annals*, vi. 39 and xvi. 18.

Sir E[dwar]d S[eymour] . . . Leading Tory MPs.

Bedlam. see p. 80 and *ibid.*, n. (1); the following passage will remind the reader of the Academy of Lagado in *Gulliver's Travels*, Book III. iv, and also of Swift's poem *The Legion Club*.

threepence in his pocket. The traditional share of the (shilling) coach-hire for each of a party of four lawyers from the Inns of Court to Westminster Hall.

86. *ecce cornuta erat ejus facies*. Exodus 34: 29, 30.

the society of Warwick Lane. The Royal College of Physicians stood in Warwick Lane from 1674 to 1825.

87. *the orator of the place*. The guide.

88. *Will's . . . Gresham College . . . Moorfields . . . Scotland Yard . . . Westminster Hall . . . Guildhall*. Will's coffee-house was the resort of the wits and poets . . . The Royal Society met in Gresham College, Broad Street . . . Bedlam was in Moorfields . . . There was a barracks in Scotland Yard, 'where gentlemen soldiers lie basking in the sun, like so many swine upon a warm dunghill' (Ned Ward, *The London Spy*, ed. A. L. Hayward [1927], p. 172) . . . The law courts met in Westminster Hall . . . The Lord Mayor and aldermen of the City of London meet in Guildhall, north of Cheapside.

the famous Troglodyte philosopher. Probably one of the series of covert (and ambivalent) references in *A Tale of a Tub* to Francis Bacon, who earns this

sobriquet by his image of the *Idols of the Cave* in *The New Organum*, I. liii–lviii: ‘The *Idols of the Cave* take their rise in the particular constitution, mental or bodily, of each individual . . .’ They include ‘certain particular sciences and speculations’ to which men become attached, ‘either because they fancy themselves the authors and inventors thereof [folly embossed], or because they have bestowed the greatest pains upon them and become habituated to them [folly inlaid] . . .’ The whole passage is relevant to Swift’s satire.

89. *Dr. Bl[ackmo]re*, Richard Blackmore, see p. 119, n. (3).

L[estran]ge. Sir Roger L’Estrange.

rectifier of saddles. ‘Set the saddle on the right horse’: lay the blame on those who deserve it; proverbial from 1607 (*ODEP*³, 690).

furniture of an ass. See note to p. 113 (1).

90. *the Rosicrucians*. The secret society of the Rosicrucians, one of the interests of Thomas Vaughan (see pp. (64 (4), 149), is supposed to have been founded by Christian Rosenkreuz in the fifteenth century, to preserve a system of occult wisdom allowing the attainment of knowledge into all the secrets and mysteries of Nature. The brotherhood were required to conceal their membership and their hermetic knowledge.

91. *Bythus and Sigè*. Bythus, Sigè (depth, silence, two of the primary ‘aeons’ or religious principles), and Acamoth (representing the Hebrew word for wisdom) come from the account of the teaching of Valentinian the Gnostic, in Irenaeus, *Adversus Haereses* (see note to p. 1 (2)), I. iv. 2.

à cujus lacrymis . . . timore mobilis. ‘From the tears of the Demiurge proceeds the damp substance, from his laughter the bright, from his sorrow the solid, from his fear the mobile’: Irenaeus, see above.

Anima Magica Abscondita. Thomas Vaughan (see note to p. 61 (5)), *Anima Magica Abscondita: Or, A Discourse of the Universal Spirit of Nature, With his strange, abstruse, miraculous Ascent and Descent . . .* (1650).

92. *reduce all things into types*. See note to p. 18 (4): typological or symbolic reading of the Scriptures, and relating this typology to politics and historical events, are characteristics of some Christian groups, such as seventeenth-century ‘Puritans’ or the modern Jehovah’s Witnesses.

93. *a passage near the bottom*. Guthkelch, 191, suggests Revelation 22: 11: ‘he which is filthy, let him be filthy still’, omitted in some manuscripts.

94. *It was ordained*. A passage mocking the Calvinistic emphasis on predestination.

95. *Vide Don Quixote*. Part I, chap. xviii; silver was used in nasal prosthesis.

an ancient temple of Gothic structure. Stonehenge, ‘Gothic’ because it was judged rude and barbarous, supposedly built by the Druids.

96. *a strange kind of speech*. See note to p. 74 (2).

the Spanish accomplishment of braying. Don Quixote, Part II, chapters xxv and xxvii; the adventure of the alderman braying to recover a lost ass.

the stinging of the tarantula. Those bitten by the tarantula spider were believed to be afflicted with hysterical dancing (tarantism), which could be calmed by music.

feared no colours. 'Feared no enemy', from 'colours' meaning 'flags'; 'colours' may also mean embellishments of style, rhetorical ornaments.

leap . . . into the water. Total immersion in adult baptism.

pilgrim's salve. An ointment made from pork fat and isinglass.

a-groaning, like the famous board. Elm boards made to groan in this way, by virtue of their fibrous structure, were exhibited as prodigies.

98. *Effugiet . . . Proteus.* 'But Proteus, the rascal, will still escape from these bonds': Horace, *Satires*, II. 71.

artes perditae. 'Lost arts': see note to p. 75 (2).

slitting of one ear in a stag. . . . A remark of Aristotle's in *Historia Animalium*, vi. 29 (578^b).

99. *improve the growth of ears.* The cropped hair of male Puritans (Roundheads) gave prominence to the ears.

100. *six senses . . .* *Including Scaliger's. J. C. Scaliger, *De Subtilitate* (1537), p. 358; cf. Robert Burton, *The Anatomy of Melancholy* (1628), Pt. I. sect. 1, memb. 1, subsect. 6: ' . . . to which you may add Scaliger's sixth sense of titillation, if you please'.

oscitancy. See note to p. 60 (1).

101. *that noble Jesuit.* Father Pierre-Joseph d'Orleans (fl. 1688–1734) SJ, *Histoire de M. Constance* (1690), 'Avertissement'.

102. *to write upon nothing.* Cf. Rochester's poem 'Upon Nothing' (c.1680) and, later, Henry Fielding, 'Essay on Nothing' (1743).

ut plenus vitæ conviva. 'Like a dinner guest full of life': Lucretius, *De Rerum Natura*, iii. 938.

a very polite nation in Greece. The people of Troezen; Pausanias, ii. 31. 5.

THE BATTLE OF THE BOOKS

104. *Bookseller.* The publisher; but the sentences were probably written by Swift. *Books in St. James's Library.* The royal library, inadequately housed in St James's Palace.

- 105 *Vide Ephem. de Mary Clarke; opt. edit.* 'Vincent Wing's' sheet almanac printed by Mary Clark; it contained the annual calendar [ephemerides], prognostications, and other material, and was embellished with a set of eight verses: 'War begets Poverty, | Poverty Peace: | Peace maketh Riches flow, | (Fate ne'er doth cease:) | Riches produceth Pride, | Pride is war's

ground, | . . . ' Swift's jocular reference parodies 'modern' pedantic citation and specifies the 'best edition'.

in the Republic of Dogs . . . A satirical version of Hobbes's political philosophy; see note to p. 18 (2).

106. *especially towards the East*. Referring to Temple's notions of traditional and unrecorded wisdom in Egypt, India, and the east.

107. *representatives, for passengers to gaze at*. Books were advertised by pasting up copies of their title-pages in the street.

a certain spirit, which they call brutum hominis. Guthkelch, 222, cites Thomas Vaughan's *Anthroposophia Theomagica* (1650), p. 58, quoting Paracelsus, as Swift's source for this phrase.

108. *to bind them to the peace with strong iron chains*. Swift's main joke refers to the books in chained libraries, but he also utilizes the magistrates' sentence of 'binding over to keep the peace'.

the works of Scotus. John Duns Scotus (?1265–1308), the 'Subtle Doctor', contributed to the already dominant Aristotelianism of European theology.

the guardian . . . chiefly renowned for his humanity. Richard Bentley, Keeper of the Royal Library; Boyle in the preface to his edition of Phalaris's *Epistles* sarcastically complained of Bentley's refusal of sufficient access to a manuscript, 'pro singulari sua humanitate' ('with that courtesy which distinguishes him'); Bentley, in replying, chose to take this as meaning 'out of his singular humanity', i.e. care of readers. *Humanity* could also mean classical literature and civilization.

two of the Ancient chiefs. Phalaris and Aesop.

109. *a strange confusion of place among all the books in the library*. Bentley argued that the royal library was so disorganized when he took it over in 1693, that he could not safely allow public access to it.

the Seven Wise Masters. 'The seven sages' of Greece was a collective description, also as 'the seven wise men', of any seven of a group of sages of the sixth century BC, including Solon and Thales. 'The Seven Wise Masters', however, or 'The Seven Sages of Rome', is the title of various medieval collections of stories nested in a tale concerning a young prince and his seven teachers. See p. 174 above.

Withers. George Wither or Withers (1588–1667), poet and writer of Puritan pamphlets in verse, commonly at this time cited as a hack rhymester, as in Dryden's *Essay on Dramatic Poesy* (1668); Swift yokes him with Dryden, and contrasts Dryden with the great poet Virgil, whose *Aeneid* Dryden had translated.

light-horse, heavy-armed foot, and mercenaries. Poets, historians, and translators.

110. *the Moderns were much the more ancient of the two*. The paradox was made by,

among others, Bacon in *The Advancement of Learning*, I. v. 1, '... These times are the ancient times, when the world is ancient. ...'

112. *my improvements in the mathematics*. The advances in mathematics during the previous decades, together with improvements in navigation and fortification as well as the work of the Royal Society, all formed the most powerful 'modern' arguments for the superiority of the modern age.

the regent's humanity. Bentley; see note to p. 108 (3).

113. *the borrowed shape of an ass*. In his *Dissertation*, Bentley quoted the Greek proverb, 'Leucon carries one thing, and his ass quite another', in relation to Boyle's mistaken view of the authorship of 'Phalaris's' *Epistles*. Boyle chose to say that Bentley distinguished between the Greek text and the ass who edited it.

a large vein of wrangling and satire. Temple's 'Essay': '... the vein of ridiculing all that is serious and good, all honour and virtue, as well as learning and piety ... is the itch of the age and climate, and has over-run both the court and the stage ...' (p. 161).

sweetness and light. A phrase taken up by Matthew Arnold in *Culture and Anarchy* (1869).

114. *consults*. '... the great consult [of Satan and his followers] began': Milton, *Paradise Lost*, I. 798.

Despréaux. Nicholas Boileau (1636–1711), known as Despréaux, was one of the chief French supporters of the Ancients; here as one of the leading Modern poets, along with Abraham Cowley (see note to p. 120 (1)).

the bowmen ... Des Cartes, Gassendi, and Hobbes. Philosophers ... Swift names as their leaders three of the leading Moderns in this field, united in Swift's eyes by 'sufficiency', belief in the uniqueness and novelty of their arguments. Each of them, too, elaborates a mathematico-physical framework for their ideas. Temple in his 'Essay' knows 'of no philosophers that have made entries upon that noble stage for fifteen hundred years past, unless Descartes and Hobbes should pretend to it'. See p. 157.

that [arrow] of Evander. In the *Aeneid*; although attention is drawn to king Evander's 'noble quiver of Lycian arrows' (viii. 166), it was during the archery contest (v. 485–544) that the arrow of *Acestis* 'caught fire, defined its track with flames and vanished into thin air, as shooting stars ...'.

Paracelsus ... Harvey, their great aga. Theophrastus Bombast von Hohenheim (1493–1541), Swiss alchemist and physician, took the name Paracelsus [the equal of Celsus, the principal Roman writer on medicine]; he struck out against medical dogma drawn from the traditional study of the writings of Aristotle and Galen ... William Harvey (1578–1657) demonstrated the circulation of the blood; Temple reasonably enough in his 'Essay' says that this had at that date made no change 'in the practice of

physic', but it had far-reaching theoretical implications. Harvey is given the title of a Turkish commander-in-chief.

Guicciardine, Davila, Polydore Virgil, Buchanan, Mariana, Cambden. Francisco Guicciardini (1483–1540), Florentine author of *Historia d'Italia* (1521; English 1579); Enrico Davila, *Historia della Guerre Civili di Francia* (1630); Polydore Vergil (1470–1555), an Italian who became naturalized and wrote a history of England (1534); George Buchanan (1506–82), Scottish humanist, the author of a *History of Scotland* in Latin (1582); Juan de Mariana (1537–1627), author of *Historia d'España* (1601); William Camden (1551–1623), historian and antiquary, author of the compilation *Britannia* (in Latin, 1586; translated into English from 1610).

engineers . . . Regiomontanus and Wilkins. Mathematicians . . . Johann Muller (1436–76) of Königsberg; John Wilkins (1614–72), one of the founders of the Royal Society, later Bishop of Chester; in his 'Thoughts on Reviewing the Essay', Temple sneers at Wilkins's *The Discovery of a World in the Moon . . . that . . . there may be another habitable World in the Planet* (1638–40) and at his *Essay towards a Real Character and Philosophic [universal] Language* (1668). Swift jokes about the latter ideal in *Gulliver's Travels*, 'Voyage to Laputa', chapter v.

Bellarmino. Cardinal Roberto Bellarmino (1542–1621), Roman Catholic apologist, who is linked with two of the great Schoolmen.

calones . . . led by L'Estrange. Roman grooms or lower servants . . . Sir Roger L'Estrange (1616–1704), translator of, among other things, *The Fables of Aesop and Others* (1692); see p. xiii f. above.

Vossius. Isaac Vossius (1618–89), Dutch scholar and canon of Windsor; Swift read his work on classical prosody, *De Sibyllinis*, in 1698 and owned a copy of it (*SL* 434).

115. *Momus, the patron of the Moderns . . . Pallas.* Momus, in mythology a son of primeval Night, became the personification of carping criticism; contrasted with Pallas Athena, daughter of Zeus and tutelary goddess of Athens.

second causes. See *Glossary*.

116. *schoolboys judges of philosophy.* See Temple, 'Essay', p. 159 above.

seminaries of Gresham and Covent Garden. In London, the Royal Society met at Gresham College in Broad Street until 1710; Covent Garden, the area of the theatre, of Will's coffee-house and others, and of the Rose Tavern (see *Glossary*), was the 'college' of the wits.

117. *Paracelsus . . . Galen.* The 'chemical' medicine of Paracelsus, Val Belmont and others, emphasizing observation and experiment, scorned the medical tradition founded on the precepts of the ancient Greek physician, Galen (see note to p. 114 (5)).

Hic pauca desunt . . . Swift parodies the formulae by which scholars indicated incomplete manuscripts: 'Here a little is missing', 'Not a little

wanting', 'A large hiatus in the manuscript', 'A hiatus greatly to be mourned'.

Bacon. Mentioned by Temple in his 'Essay' as one of the 'great wits among the moderns'; he is significantly not wounded.

Des Cartes . . . his own vortex. See note to p. 114 (3); Descartes' mathematico-physical picture of the universe involved a theory of *vortices*, which attracted hostile theological criticism as materialistic.

118. *Gondibert.* Sir William Davenant (1606–68) projected a heroic poem set in medieval Lombardy; this was published at some length, but unfinished, in 1651. 'Are . . . the flights of Boileau above those of Virgil? If . . . this must be allowed, I will then yield *Gondibert* to have exceeded Homer, as is pretended . . .' (Temple, 'Essay'; see p. 159).

Denham, a stout Modern . . . Sir John Denham (1615–69) was best known for a blank-verse play, *The Sophy* (1642), and for his innovatory topographical poem, *Cooper's Hill* (1642).

Wesley. Samuel Wesley (1662–1736) the elder, rector of Epworth in Lincolnshire and father of John and Charles. His extensive verse writings, especially *The Life of our Blessed Lord and Saviour Jesus Christ: an heroic poem* (1693) and *History of the Old and New Testament in Verse* (1701–4), attracted scorn.

Perrault . . . Fontenelle. Charles Perrault (1628–1703), French poet and writer of fairy-tales, reformer of the French Academy, whose poem in praise of the Moderns, *Le Siècle de Louis le Grand* (1687), initiated the controversy in France (see p. 152) . . . Bernard Le Bovier, Sieur de Fontenelle (1657–1757), secretary of the French Academy of Sciences and author of several works on the side of the Moderns, principally *Nouveaux Dialogues des Morts* (1683) and *Digression sur les Anciens et les Modernes* (1688): see p. 152.

the lady in a lobster. A small, bony structure in a lobster's stomach.

119. *Dryden, in a long harangue.* Dryden published his translation of *The Works of Virgil* in 1697; a particularly long dedication to the Marquis of Normanby was prefixed to the *Aeneis*, dealing with epic poetry and the translation itself.

Lucan. Marcus Annaeus Lucanus (39–65), author of the unfinished epic poem *Pharsalia; De Bello Civili* [*On the Civil War*] in ten books.

Blackmore. Sir Richard Blackmore (c. 1650–1729), poet and physician-in-ordinary to William III and Queen Anne; his long philosophical, heroic and epic poems, such as *King Arthur* (1697), provoked satirical scorn at 'Blackmore's endless line', but Aesculapius, the god of medicine, takes a charitable view of his practice as a doctor.

Creech. Thomas Creech (1659–1700), translator: his version of *Lucretius* (1682) is quoted in *A Tale of a Tub*, and was followed by his *Horace* (1684).

Ogleby. John Ogleby or Ogilby (1600–76) translated *Aesop* into verse (1650); his *Virgil* (1649; with plates, 1654) and *Homer* (1660–5) were lavishly printed and illustrated; the *Virgil* plates were reused in Dryden's volume.

Oldham . . . and Afra the Amazon. Both John Oldham (1653–83), a notable satirist, and Mrs Afra Behn (1640–89), novelist and dramatist, tried their hands (as did Swift himself) at the fashionable, complicated Pindaric odes.

120. *Cowley*. Abraham Cowley (1618–67) had a very high reputation as a poet in his own day; he introduced the fashion for Pindaric odes in English; he published a collection of love poems, *The Mistress* (1647), which gains him here the protection of Venus.

scarce a dozen cavaliers . . . ' . . . a giant stone . . . this, scarce twice six chosen men, of such build as earth now produces, could lift on their shoulders . . . ' (*Aeneid*, xii. 896ff.), an epic formula, also in Homer; several others are buried here and there in Swift's text, forming an important layer in the satire.

a thousand incoherent pieces. Critics scorned Bentley's habit of stitching together numerous quotations from classical texts, which they claimed he drew not from wide reading but from dictionaries and lexicons: cf. *A Tale of a Tub*, p. 69 above.

an Etesian wind. Regular winds [Greek, 'yearly'].

121. *Scaliger*. Joseph Justus Scaliger (1540–1609), a classical scholar whose bad manners are noticed in Boyle's *Examination*, but defended by Bentley in his *Dissertation*.

thy study of humanity. See note to p. 108 (3).

122. *Aldrovandus's tomb*. Ulisse Aldrovandi (1522–1605), a Bolognese naturalist, who spent his life on his compilations, his *tomb*.

roaring in his bull. Perillus invented the brazen bull for Phalaris, tyrant of Acragas in Sicily, in the early sixth century BC, and was himself the first victim of the device.

123. ————. Francis Atterbury.

124. *new polished and gilded*. Boyle's editing of Phalaris's *Epistles* (1695).

THE MECHANICAL OPERATION OF THE SPIRIT

126. *T. H. Esquire*. Possibly Thomas Hobbes, a theorist of 'motion' (see note to p. 114 (3)).

New Holland. Australia: by the mid-seventeenth century, Dutch seamen voyaging from the Dutch East Indies had sailed down the west coast of the as yet unexplored continent.

127. *Iroquois Virtuosi . . . Gresham . . . the Literati of Tobinambou*. In 1687, Charles Perrault read his modern poem lauding *Le Siècle de Louis le Grand* to the French Academy (see p. 152), provoking several epigrams by Boileau; Sir

William Temple reprinted one of them in his 'Thoughts upon Reviewing the Essay of Ancient and Modern Learning' (see p. 154); it concludes: 'Where can anyone have said such a shameful thing? Among the Huron Indians? Among the Topinambous?' 'No! In Paris.' 'In the mad-house then?' 'No! In the Louvre, at a full meeting of the French Academy.' The Topinambous were a tribe of Brazilian Indians. The Royal Society was meeting at this time in Gresham College, Broad Street.

129. *The Planetary Worlds*. The plurality of inhabited worlds was an old speculation given new life by sixteenth- and seventeenth-century discoveries in optics and astronomy: see note to p. 114 (7), and cf. Fontenelle, *Entretiens sur la pluralité des mondes habités* (1686).

The Squaring of the Circle. An impossible problem solved, as he believed, by Thomas Hobbes.

Hippocrates tells us. De Aere, Aquis, et Locis, 35, 36, but in his mention of the [long-heads] he says nothing of the Scythians (see note to p. 47 (3)).

130. *Roundheads*. See note to p. 99.

the following fundamental. The Aristotelian antithesis of 'corruption' and 'generation' was a scholastic commonplace and the source of many jokes: e.g. 'the corruption of pipes is the generation of stoppers' (Swift, *Polite Conversation*, Dialogue II).

131. *modern saints*. See note to p. 28 (2).

the second chapter of the Acts. i.e. Acts of the Apostles, dealing with the day of Pentecost, when the Holy Spirit appeared to the Apostles as cloven tongues of fire, and they spoke with 'other tongues'.

while their hats were on. See note to p. 27 (2).

Jauguis. Yogis (*Suite des Memoires du Sieur Bernier, sur L'Empire du Grand Mogol*, Paris, 1671, 57, 60-1: Swift owned a two-volume set of Bernier's *Voyages*, Amsterdam, 1699 [SL 65]). *Yoga* is union with the supreme spirit.

Guagnini . . . Alexander Guagninus, *Sarmatiae* [Poland and south-east Russia] *Descriptio* (1578), 'Moschoviae Descriptio' *sub* 'Mulierum conditio' ['the condition of women'].

133. *Dum fas . . . avidi*—. 'When furious with passion they distinguish right and wrong by the narrow line their desire marks out': Horace, *Odes*, I. viii. 10, 11.

134. *the picture of Hobbes's Leviathan*. At the top of the engraved title-page of the first edition of Hobbes, *Leviathan* (1651), a crowned figure holding a sword and a crozier rises behind a view of hills and a city; the torso and arms are made up of diminutive figures.

135. *the choice and cadence of the syllables*. An important critical principle for Swift. *enigmatically meant by Plutarch. Convivium VII Sapientium*, 5.

Sir H[u]umphrey Edw[i]n. A presbyterian Lord Mayor, 1697-8; see p. 101.

Thy word . . . paths. Psalm 119: 105.

Canting. See p. 1.

136. *a Banbury saint.* Banbury, Oxfordshire, was famous for the zeal of its Puritans, who in 1602 demolished the famous cross there.

137. *Rippon spurs.* Ripon in the West Riding of Yorkshire was the centre of a celebrated equestrian accessories industry, including saddlery and the proverbial 'right Ripon spurs'.

lecture. An exposition of a scripture passage, often held in mid-week, not part of the Sunday services.

the Rod of Hermes. The winged *caduceus*, herald's staff (or magic wand) of Mercury, messenger of the gods.

the snuffle of a bagpipe. 'Bagpipe' glimmers throughout this passage to represent the Scottish Kirk; see also note to p. 27 (1).

as Darius did . . . the day before. Darius conspires with six other Persian noblemen to kill Smerdis, the usurper; when they have done so, the assassins agree that he should be king whose horse neighs first after sunrise. Darius' groom arranges the previous night for his master's stallion to cover a mare, and the next morning, on encountering the mare, Darius' horse neighs (Herodotus, *Histories*, iii, 85–6).

- 138–9. *The most early traces we meet with of fanatics in ancient story . . . i.e. history.* The references in this dense paragraph on ancient ecstatic religion, amusing as many of them are individually, may be so congested as to have driven the whole piece out of *A Tale* proper. The passage may also be one of the links between *A Tale* and Tolland's deist volume, *Christianity not Mysteriorious* (1696), which sets out to attack religious 'mysteries' as profitable ecclesiastical shams. The following are a few suggestions for elucidating it: *Orgia*—secret rites, e.g. the Eleusinian Mysteries; *Panegyres*—an assembly of a whole nation; *Dionysia*—festival (orgia) of Dionysus, a Thracian god of an ecstatic religion; *Orpheus*—to whom is attributed in Greek mythology the foundation of the mystic religion of Orphism, involving Demeter and Dionysus; *Melampus*—a Greek prophet who used the voices of birds and reptiles, which he (like Orpheus) understood, for divination; *Diod. Sic. L.1.*—Diodorus Siculus [*World History*], i (Egypt), 97, 286;—*scouting through the index*—see note to p. 120 (3) (1); *Herod. L.2*—Herodotus, *Histories*, ii. 77, 'they drink a wine made from barley'; *the Scarlet Whore*—Revelation 17, identified by the sectaries with the Pope and mitred bishops.

139. *Dionysia Brauronia.* Brauron, on the east coast of Attica, was the centre of a quinquennial festival of Dionysus.

Vide *Photium* . . . Photius, *Bibliotheca*, iii, preserves fifty stories from Greek mythology by Conon, fl. 90 BC.

Simon Magus . . . Eutyches. Simon the Magician (or the Revealer) was a name to which many stories in early Christian legend were attracted;

Irenaeus, *Adversus Haereses*, I. xxiii, identifies him with the Simon of Acts 8: 9–24 and further names him as the original Gnostic teacher. . . . Eutyches was a fifth-century heresiarch, archimandrite of Constantinople, who taught that Christ possessed only a divine essence; this in turn implied the deification of human nature.

140. *John of Leyden*, David George, Adam Neuster. For the Dutch-born Anabaptist, Jan Bockleszoon, see note to p. 167 (3); David George or Joris (1501–56), another Dutch Anabaptist, founded the ‘Familists’ or Family of Love; Adam Neuster (d. 1576) was a German Socinian theologian, i.e. he denied the divinity of Christ.

Family of Love, *Sweet Singers of Israel*. By using these generic names, Swift introduces into his catalogue of ‘enthusiasts’ the Anabaptist or ‘re-baptized’ groups that proliferated in England in the middle decades of the seventeenth century. He gives an undeserved prominence to these extreme groups, provocatively associating them with quietists like the Quakers.

furor [*Uterinus*]. ‘Mania of the uterus’: nymphomania: see G. S. Rousseau, ‘Nymphomania, Bienville, and the Rise of Erotic Sensibility’ in Boucé (ed.), *Sex and Sexuality in Eighteenth-Century Britain* (1982).

141. *that philosopher . . . into a ditch*. An ancient jest sometimes attributed to Thales: see Diogenes Laertius, I, i, 8, 34; and Plato, *Theaetetus*, 174A.

ADDITIONS TO A TALE OF A TUB

142. [a] *The History of Martin and A Digression on Wars and Quarrels* and [b] *A Project, For the universal improvement of Mankind* were first printed in *Miscellaneous Works, Comical and Diverting*: by T[he] R[everend] J[onathan] S[wift] D[ean] O[f] [St] P[atrick’s] I[n] I[reland]. In *Two Parts: I The Tale of a Tub; with the Fragment & The Battle of the Books* [the 1711 piracy: Teerink 224]; with considerable Additions, & explanatory Notes, never before printed. II *Miscellanies in Prose and Verse* [part of 1711 vol.: Teerink 2], by the supposed Author of the first Part (London [properly, The Hague], printed by order of the Society de propagando, &c. [1720]). The book was published by Thomas Johnson, a Scottish printer working in The Hague, who seems to have had good contacts with the trade in London, and was well respected.

‘A general Table or Index of the whole work’ was constructed of material said to have been derived from ‘a manuscript’ and which had been sent to the publisher, together with a letter printed in the ‘Booksellers Advertisement’ (Guthkelch, 293–7). An attempt was made to fit the unpublished pieces into the sequence of the Table, which is of course a summary of the printed work. The manuscript seems to have been the substance of *A Tale* before it was joined with *The Battle of the Books* to ‘make a four shilling book’. The 1720 volume must be regarded *prima facie* as more or less accurately reporting the manuscript, and this is supported by the several other indications that link the material with Swift’s other works (see p. xvii).

GLOSSARY

- adust**, burned up with heat (also a medical term).
- afflatus** (literally) breathing upon; inspiration.
- alamode**, in the fashion.
- amarant** (*Amaranth*; *amarathine*) unfading (flower).
- ambages**, circuitous, roundabout ways.
- an**, if (an archaic word surviving only in dialect and proverb: 'ifs and ans').
- anatomy**, skeleton.
- anima**, air exhaled and inhaled, the breath of life.
- animal rationale**, rational animal.
- animus** (literally) wind; the rational and feeling soul, as opposed to *anima*, physical life.
- antitype**, the impression corresponding to the die; in typological interpretation, what is shadowed forth or indicated by the 'type' or symbol.
- approves**, shows, affirms.
- arcanum**, a mystery or hermetic secret.
- argent**, silver.
- arrect**, pricked up.
- ars poetica**, poetic art (as *The Art of Poetry*, the common title of a poem by Horace).
- atramentous**, black as ink.
- bagnio** (literally) baths or a bathing establishment; notoriously, a brothel.
- bait**, to stop for rest and refreshment.
- basso rilievo** (bas-relief); low-relief carving, in which the figures are raised only a little from the background.
- bedlam**, a bedlamite, inmate of the St Mary of Bethlehem Hospital for the insane in London (see note to p. 80 (1)), or any mad person.
- beeves**, oxen, cattle; *pl.* of 'beef'.
- bere**, barley.
- birth-day night**, celebration for a royal birthday, royal reception.
- bolus**, a large pill.
- boutade**, a sudden motion, like a kick from a horse's hind legs.
- briguing**, intriguing, conspiring, from *F briguer*.
- bulks**, frameworks projecting from the fronts of buildings in a street, stalls, used for sleeping rough.
- cabal** *vb.* & *n.*, to intrigue; the intrigue itself; a small clique of intriguers.
- calendae**, calends: the first day of the month.
- case** (physical) condition; *in case*, in good condition.
- cast a nativity**, frame a horoscope for prediction.
- chair**, sedan-chair, a common mode of transport in London.
- chapman**, purchaser.
- character**, a cabbalistic sign or symbol.
- cheapen**, bargain to reduce the price.
- choler**, bile: one of the four humours; hot and dry, yellow.
- christiana religio absoluta et simplex**, the Christian religion, complete, all of a piece.
- clap**, venereal disease, usually gonorrhoea.
- classis**, kind, division; it was also a

- Puritan word for the ministers of a district.
- clyster-pipes**, enemas.
- cockle**, the weed corn cockle (*Agrostemma githago*), whose seeds had to be sifted out of the seed corn; the task gave rise to several proverbs.
- coelum empyreum**, the highest heaven.
- coif**, close-fitting cap.
- coil**, uproar, fuss.
- common-place**, a passage or text of general application; often collected in 'common-place books'.
- commons**, daily fare.
- complaisance**, courtesy.
- complexion**, character, temperament.
- congee**, bow, originally at taking leave (*congé*).
- conjurer**, a person with occult powers; a fortune-teller.
- control**, to overrule.
- conversed**, an old form of *conversant*.
- copia vera**, true copy.
- copperas**, green vitriol or ferrous sulphate, used in making ink.
- copy-hold**, an English tenure of land, bound by the custom of the manor, less absolute than 'freehold'.
- cully**, a simpleton, gull.
- cum appendice**, with an appendix.
- cum grano salis**, with a grain of salt, sceptically.
- deshabille**, informal or leisure dress.
- desiderata**, things that are desired (to fill up blanks).
- desunt nonnulla**, not a few [words] are missing.
- devoted**, consecrated, doomed.
- dispensable**, subject to dispensation, able to be allowed; a royal 'dispensing power' was claimed by Charles II and James II, to set aside laws in special cases.
- disploding**, discharging or bursting out explosively.
- distress**, seizure of goods for the payment of a debt.
- districts**, limits, bounds; scope.
- division**, the disposition of material in a discourse, preliminary classification (in rhetoric and scholastic logic).
- drawing room** (royal) reception.
- duo sunt genera**, there are two kinds.
- elogy** (elogies), characterization(s); since these were usually favourable, the word became confused with *eulogy* and lost its separate existence.
- enormous**, out of the ordinary, abnormal: a Latinism.
- every fit**, every now and again.
- exantlation**, drawing or pumping out, as water from a well (L *exantlare*).
- ex cathedra**, from the bishop's chair, infallibly.
- expatiating**, wandering, roaming about.
- exploded**, clapped or hissed off the stage (L *explaudere*).
- ex post facto** (a law) made to punish a crime after it has been committed; retrospective.
- expostulate the case**, argue through, discuss, enlarge on.
- fact**, crime (in legal parlance).
- fade**, wan, commonplace.
- fee-simple**, absolute heritable possession.
- figures**, emblems; types (q.v.).
- flight-shot**, long-distance shot in archery.
- flirted at**, jeered at, bantered.
- fonde**, foundation, (financial) support.

free-thinkers, unbelievers; atheists.
fresh and fasting, medicinal direction found in patent medicine advertisements.

fugitive, volatile (in chemistry).

garnish, money extorted by a gaoler in return for better treatment, particularly, allowing light manacles, or freedom of movement within the prison.

gasconnade, vainglorious boasting or fiction, from the reputed character of the inhabitants of Gascony in south-west France.

goose, tailor's smoothing-iron, with a goose-neck handle.

grand monde, the great world.

Grands Titres, Noble Titles.

groat, fourpence; i.e. a small sum, in proverbial use.

hamated, hooked (L *hamatus*).

hic multa desiderantur, a great deal is missing here.

hieroglyph, secret character or hermetic symbol.

hobby-horses, obsessions.

horsed for discipline, placed piggy-back to be flogged on the posteriors by a schoolmaster.

impar, unequal to the task.

in capite, in chief, holding land directly from the Crown.

inclusivè, inclusively, comprehensively (L *adv.* used in scholastic disputation).

Index expurgatorius, the list of books which Roman Catholics are forbidden to read, reviewed annually by the cardinals of the Congregation of the Index.

individuation, in Scholastic philosophy, the process leading to indi-

vidual existence as distinct from the species (*OED*).

in foro conscientiae, in the court of conscience.

innuendo, an explanation in parenthesis (legal and scholastic use).

in petto, secretly (It., literally 'in the breast').

instinct, animated, impelled

interested, concerned (archaic even in Swift's day).

in terminis, in the exact words.

interstitia, intervals.

jakes, a privy.

jure ecclesiae, by the law of the Church.

King's Bench, the highest court of common law in England.

lantern, a case for carrying a light, with transparent side(s) sometimes made of oiled paper.

last, a model of the foot on which a shoemaker or cobbler places the footwear on which he works.

levee, a (royal) morning reception, literally at the rising of the patron.

lover, affectionate friend, well-wisher.

maire du palais, the chief royal officer of the ancient Frankish kingdom [*mayor of the palace*]; turned the Merovingian kings into puppets, until (eighth century) Charles Martel seized the crown.

mangé votre bled en herbe, (having) eaten your corn in the blade; i.e. lived on your capital.

marish, obsolete form of 'marsh'.

medium, average.

meum et tuum, mine and thine.

mobile, *mobile vulgus* ('the volatile crowd'), the mob.

morsure, biting.

multa absurda sequerentur, many absurdities would follow.

mutatis mutandis, the necessary changes being made.

needle, not only the tailor's needle, but also the magnetic needle of the compass.

nemine contradicente, no one speaking against; unanimously.

nostrum, patent (or quack) medicine.

nuncupatory, oral.

olios, stews, cf. *olla podrida*.

opus magnum, great work; in alchemy, changing base metal to gold.

ordinaries, public eating-houses where a meal was regularly offered at a fixed price, as a *five-penny ordinary*.

os sacrum, 'the sacred bone'; a triangular structure at the base of the vertebrae, of which it is a continuation. A Jewish tradition explains its 'sacredness' as, resistant to decay, it will be the growth-point at the resurrection of the 'new body'.

oscitancy, negligence, sluggishness.

pale, an area within certain bounds, subject to a specific jurisdiction; cf. the effective English jurisdiction round Dublin established in 1547.

pandect, originally, Justinian's compendium of Roman law; hence any body of laws and, more generally, a complete digest of any subject.

parts, talents.

party, part, constituent.

pennyworth, bargain.

pericranies, brains (from L *peri-crania*).

perorare, to bring a speech to an end, to conclude.

philologer, lover of letters or learning.

philomath, a lover of learning, especially a student of mathematics or natural philosophy; frequently, an astrologer.

phlebotomy, opening a vein to bleed a patient.

physic, medicine.

plate, precious metal, usually silver.

plight (good) condition.

points, laces for fastening together parts of the dress.

porringer, a small basin or bowl.

postulatum (postulata) thing(s) demanded or taken for granted before an argument starts.

prerogative, the royal pre-eminent right, theoretically subject to no restriction, particularly the claim to be able to be outside the common law, also to make peace and war etc.

pretend, claim. *Pretender*, Claimant.

primordium, first principle.

professors, professionals (of any science, art, or activity).

projector, promoter; for Swift always in a bad sense, a cheat, a speculator.

propriety (proprieties), property; an older form favoured by Swift.

prototype, an original type (q.v.).

puris naturalibus, in a state of nature; naked.

purlieus, outlying districts, perhaps disreputable.

put (country) bumpkin, 'buffer'.

quartum principium, fourth principle, or element.

quinta essentia, the 'fifth essence' drawn from the four elements (earth, air, fire, water); in ancient

and medieval philosophy it was the substance of the heavenly bodies.

quit, requite, repay.

quoad magis et minus, as far as, more or less.

ra[i]lly, to banter, to treat with good-humoured ridicule.

rationis capax, capable of reason.

receipt, recipe, prescription.

reinfunds, pours in again.

relievo, a work of art in relief, i.e. parts of it raised from a plane surface.

resent, feel deeply, take badly. *Resentments*, feelings of indignation.

Rose, tavern in Russell Street, Covent Garden, frequented by men of fashion and play-goers.

rubs, disagreeable experiences.

sack-posset, a drink made of hot curdled milk, white wine (cf. *F. sec*), and perhaps spices.

salivation, the contemporary treatment by mercury of venereal disease; it stimulated the flow of saliva.

sans consequence, without repercussions; unimportant.

save-all, a holder that allows the candle to be burned to the last.

scandalum magnatum, libelling magnates (peers).

scantling, a sample or specimen.

schools, universities, from the places of disputation which formed a main part of the academic programme in Swift's day.

second cause, in Aristotelian metaphysics, there was a fourfold account of causality: (1) *material cause*, the stuff out of which a thing is made; (2) *formal cause*, the essence of that thing; (3) *efficient cause*, the impetus or effect by which a thing is

produced; (4) *final cause*, the aim or idea of the change.

serve the king, enlist as a soldier.

shadows, symbols, types (q.v.), foreshadowings, prefigurations.

sheet, broadside, or folded to a four-page pamphlet.

si mihi credis, if you will believe me.

smatter, talk ignorantly, prate.

snap-dragon, a Christmas game in which raisins are snatched from a bowl of burning brandy and eaten as they flame.

sophisters, at Trinity College, Dublin, third- or fourth-year students.

spargefaction, sprinkling.

sparkish, smart or elegant, likely to please a *spark* or dandy.

specie, kind, sort.

spleen, melancholy, ill humour, peevishness, depression; all thought to come from a disorder in that organ.

sponging-house, a baillif's house, in which he held debtors before their committal to prison.

stews, brothels, or in general the red-light district.

story, history.

stroll, to wander as a vagabond or prostitute.

sub dio, in the open air.

summit, summit (an obsolete form).

summum bonum, the supreme good.

surtout, an overcoat.

tabby, see *water tabby*.

table-book, a pocket- or memorandum-book.

taking off, distracting or diverting; also, putting to death.

tell, count.

tentiginous humour, an inclination to lust (from *L. tentigo*, an erection).

terms of art, technical expressions.

tertio modo, in the third way.

toilets, the morning ceremony of dressing.

totidem syllabis, in so many syllables.

totidem verbis, in so many words.

totis viribus, with all [our] strength.

trait, a touch or stroke.

truckling, subservient, obsequious.

turned head, opposite of *turned tail*.

turnpikes, spiked barriers across a road.

twelve-penny gallery, the cheapest (and uppermost) range of theatre seats, traditionally occupied by footmen.

uncontrollable, unalterable, independent.

undertaker, promoter of a speculative [for Swift, usually fraudulent] busi-

ness enterprise; contractor.

use, interest, hence *usury*.

vamped, refurbished, patched.

vapours, hysterics.

virga genitalis, phallus.

virtuoso (usually) antiquary, scientific dilettante [from It., 'one specially skilled']; *pl. virtuoso[es]*; or *virtuosi*; also *adj.*

vizard, visor (of a helmet); also, mask.

water tabby, wavy or water-silk.

yard, a straight piece of wood, a stick; (nautical) the spar at right angles to the mast which extends the sail; a tailor's measure; the erect penis.

z[oun]ds, God's wounds!